THE RIVAL BEAUTIES OF THE GRAND OPERA

Miss Farrar as "Juliette"

Miss Geraldine Farrar and Mlle. Cavalieri Have Attractions Other Than Voices to Make Them Popular.

THEIR names are on the tongue of every music lover in Europe, these two talented women who are to sing, as rivals in beauty and in voice, in grand opera in America this winter.

Geraldine Farrar will feel that she is coming home, for she is an American, who, amid all the triumphs of a remarkable career abroad, has never forgotten her native land.

For famous Lina Cavalieri, the experience will be different, but Americans have long heard of "the most beautiful woman in Europe," and are prepared to give her a royal welcome and a warm appreciation.

Engaged to win plaudits and American dollars by their appearance here, these two women will constitute a beauty show such as is seldom seen in grand opera.

Cavalieri in "Pagliacci"

The Beautiful Profile of Miss Farrar

Geraldine Farrar as Marguerite. (In the Prison Scene)

Both Miss Farrar and Mlle. Cavalieri are noted in the capitals of Europe as really lovely women.

A very interesting competition, therefore, is expected betwen the two. It will be natural talent cultivated, and the striking feminine beauty of the Old World against the same of the new, as Miss Farrar is a healthy, sprightly American maid, while Mlle. Cavalieri in this battle represents the charm that ripens under the smiling skies of Italy.

Were not the American girl so generously endowed by nature, she would have cause to fear a stage exhibition in competition with her foreign rival. For Mlle. Cavalieri's personal charms are such that she has been known for some years as the "most beautiful woman in Europe."

Her voice is not a great natural gift; it is, rather, a wonderful example of what can be done for a comparatively ordinary voice after two years of culture.

Even now it cannot be called a great voice—it is rather too thin for that; but, with her own cleverness and that of her instructors, the soprano has been able to accomplish marvels as an opera star.

After all, such a superb stage presence, such regal beauty and inimitable grace would charm any audience, even if accompanied by the most ordinary kind of voice.

And then the gowns! Mlle. Cavalieri's costumes are the envy and despair of her sister artists, just as her magnificent jewels are the talk of Europe.

It may be entirely truthful and not unkind to say that Mlle. Cavalieri's spirited acting and rare personal charm have had even more than her voice to do with bringing opera lovers of Paris, Berlin, and St. Petersburg to her feet.

For this versatile woman had no intention at first of climbing to the ranks of grand opera. Left an orphan at an early age, she was discovered in her home, a poor inn of Rome, by Carlo di Rudini, son of a former Italian minister to the United States, who gave her an education.

She and her younger sister were sent to a convnt school, where it was decided that they should be trained for the profession of teaching.

Ada, the younger, accepted that decree. As beautiful as her sister, she found her very charm of face and manner likely to prove her undoing when she went out into the world to earn a livelihood. No sooner would she be installed in a home as governess than, through no fault of her own, she would be dismissed summarily.

"This young girl is too beautiful to be a governess," wrote one of her first employers to the superioress of the convent school. "Her conduct has been above reproach, yet I cannot keep her."

Lina Cavalieri, however, had no intention of becoming a teacher. The music halls of Vienna attracted her, and for some years she was one of the most popular dancers in that city and Paris.

Even then she had a faculty of picking out the best dressmakers, and her costumes created a sensation.

It is said that Prince Alexander Bariatinski, son of a Russian noble house, was responsible for the entry of Cavalieri into grand opera. "You must cultivate your voice," he insisted; "you are wasting yourself on the music hall stage, which is not worthy of you."

Cavalieri didn't want to study for the operatic stage. It meant years of hard work; beside, she was already making what seemed to her fabulous sums.

When, however, after her great success at St. Petersburg a few years later, she found herself making more money in a week than she had before in months, she was glad that she had accepted good advice.

By 1901, Cavalieri was singing the principal part of Mimi in Puccini's "Vie de Boheme" in Naples; her real career had begun. This, too, only a short time after her first public appearance, in Lisbon, had resulted in failure.

A brilliant season in St. Petersburg followed, and she became all the rage in Russia; engagements in Paris were hers to command, and her own country, Italy, stretched out its arms entreatingly for her—it would take her to its heart.

Wherever she went the public thrilled under the charm of her loveliness and her consummate art. Audinces gazed into her face entranced; her costumes were like importations from dreamland.

Aided by Her Beautiful Sister.

Mlle. Cavalieri has purchased a splendid home in an attractive section of Paris, where her equally lovely sister keeps house for her. It is related that some time ago the demure Ada became skittish enough to dress in one of her sister's costumes and pose before a famous photographer as "the most beautiful woman in Europe"—a deception that was not even suspected, so wonderful was the resemblance.

And yet it was the continued prodding of this sister, as much as anything else, that spurred the music hall dancer to the strenuous efforts necessary to lift her to the grand opera stage.

It is whispered on the other side of the water that winsome Geraldine Farrar during the last season, when she has sung to delighted audience in Paris and Monte Carlo, has acquired a Parisian air which has taken immensely.

Off the stage, however, it is said that she still retains that charm of girlish simplicity that has won her so many new friends while holding the old ones, and that she is never anything but a light-hearted, loyal American girl, with ideas as fresh and healthy as her well-molded body.

No one could really have blamed the young girl had she manifested serious symptoms of that widespread latter-day malady, "being spoilt," for her experiences and her successes have been enough to turn the head of many an older person.

It was Melba herself who first predicted that the little dark-eyed girl who sang before the Australian Nightingale some years ago in Boston would become the Jenny Lind of America, and Mme Nordica, upon hearing her sing, after a year of training, said she undoubtedly was face to face with a brilliant future.

Now about twenty-five years of age, she has already justified these predictions.

Geraldine Farrar was becoming well known in this country before she departed for a course of study in Europe. When the news of Admiral Dewey's victory came she was a guest of Mrs. McKinley at the White House, and the President asked her to sing "The Star-Spangled Banner" as a kind of pacan of praise for the success of her country's arms.

She complied, and sang in such a way that eyes were moistened and throats burned. When the song was ended the singer turned to Mr. McKinley with tears in her eyes and remarked:

"Think of the poor men who have lost their lives in this war; the poor men on the Spanish ships, I mean."

The President sighed as he replied: "Yes, poor fellows; they died like soldiers."

Miss Farrar's father is Sidney Farrar, who back in the eighties was first baseman on the Philadelphia baseball team, and one of the best known and most popular players in the business.

From him she inherited the energy that has characterized her and the athletic figure that has been so much admired. From her mother, probably, she inherited her voice, as Mrs. Farrar was a singer of some note in her youth. Nature, in an especially generous mood, also dealt out to her a winsomeness of face and figure not often seen.

When the Farrars realized that their little daughter was the possessor of a rare natural gem, destined to dazzle and delight audiences that had grown accustomed to Melba, Nordica, and other stars, they took her to Europe, in order that the wonderful voice might be trained by the best teachers.

In 1900 the young girl arrived in Paris with her mother, and at once plunged into study under Marquis de Trotadello. Before she had ever been heard in public, she was offered $2,000 a year by American managers to sing under their direction.

This offer was declined, upon advice of Mme Melba, who was manifesting a deep interest in the American girl. Later one of the managers, anxious to secure the services of the promising young singer, increased his offer to $8,000, a sum that caused vast astonishment to "Sid" Farrar.

Years before Farrar had often said that had his little girl been a boy he would have made a baseball player of him, as it was a money-making business. It was rather astounding to think of $8,000 a year being earned by the pleasant-faced little girl who was so well known, years ago, on the streets of Philadelphia near the baseball park.

However, this very flattering offer was refused, and Geraldine Farrar continued her studies, but before her term as a pupil was ended she was signed by the management of the Royal Opera House of Berlin for an engagement of three years.

Her contract there permited her to sing at other places, so Paris and similar music centers became acquainted with her. At one time, upon very short notice, she took the place of Mme. Calve in the opera "Amica" at Monte Carlo.

While in Berlin, Miss Farrar was the recipient of marked attention from the imperial family, and became a popular idol. It has been stated that she received $10,000 a year for singing there. Her tour of Russian Poland, over a year ago, was stopped by the police, because they said the opera contained dangerous revolutionary airs. Later, however, she sang in Moscow.

Her charms seem to have made victims of a number of German gallants. It is said that during her stay in Berlin she received proposals of marriage from no fewer than seventeen lieutenants, twenty-three captains, and eight majors in the German army.

Charmed the Kaiser and His Son.

In March, 1902, at a diplomatic dinner at the palace she was invited to sing by the Emperor, and he was so pleased that he frequently renewed the invitation. Singing so often at the palace, she saw a great deal of the crown prince, and his attentions to her became marked.

Under her mother's guidance, she received these as homage paid to her art rather than to her personality, but a Berlin newspaper printed a story concerning her friendship with the prince. So much attention did this story attract, and so greatly did it upset the young girl that she retired temporarily from the stage.

Miss Farrar is always accompanied by her parents; she likes to be called "Gerry," and is frank, free, and merry with her friends. She speaks French, German, and Italian as fluently as she does English. Her manner is gracious, dignified, and simple.

She has an attractive Irish warmth, softened by American birth and contact with the most cultured society of Europe, the combination making a charm as wonderful as her beauty or her exquisite voice.

The voice is a rich, dramatic soprano, noted for a certain wild, birdlike quality. Its appealing value is enhanced by the art of the actress.

Like Mlle. Cavalieri, she has mastered the dramatic side of opera, and has rounded out a wonderful natural gift by hard work and study.

Like the fair daughter of Italy, too, her beauty of face and form has grown only more fascinating, more thrilling, with the years.

Her friends have no fear for her laurels in the beauty show of grand opera that this winter is to witness.

Some of the Beautiful Jewels Worn by Cavalieri

Cavalieri in "Fedora."

Woman Cook Who Earns $15,000 a Year.

WOULD you spend your life in the kitchen, busy with pots, pans, and culinary creations, if you were paid $15,000 a year for doing so? Cooking isn't an attractive occupation in the eyes of most persons—but $15,000 is certainly an attractive salary. It is the annual pay of Mrs. Rosa Lewis, the most famous woman cook in England, whose delightful productions the King is always glad to sample.

Not contenting herself with the usual supervisory duties of a chef, Mrs. Lewis does a great deal of the actual work of the kitchen with her own hands. "If you wish a thing well done," she says, "you must do it yourself," which same old adage is as true now as when it was first spoken, many years ago.

So widespread is the fame of this high-priced cook that graduates from her kitchen are always snapped up at good salaries. And she has calls to journey to all parts of the kingdom, to preside over the kitchen end of more than ordinarily important functions.

As chief culinary artist of the Cavendish Hotel, London, Mrs. Lewis' dinners have long won unstinted praise from the most exacting food connoisseurs of English high life.

For that reason calls are continually made for her services by hosts and hostesses, whose entertainments are a delight even to bored society, and whose dinners are noted for exquisite taste.

One would not fancy this tall, stately, vivacious woman, with refined features and drawing-room ease of manner, as a professional cook.

"My liking for the work," she says, "began when I was a child. I remember that as a tall and painfully thin girl of eleven years, I took great delight in preparing the Sunday dinner at my home in Essex, and, so far as I recollect, I usually did it well."

Any one calling upon her now is apt to find her deep in consultation with a peeress, a Cabinet Minister's wife or some other social leader, who is planning a notable entertainment and insists that only Mrs. Lewis be in charge of the kitchen.

High-class chefs are well paid these days. Many receive salaries of from $5,000 to $10,000 a year. But only one member of the craft in London, so far as known, receives more than Mrs. Lewis. He is said to be paid from $20,000 to $25,000.

"I regard her as one of the most remarkable women in the country," said M. Escoffier, the world-famous chef of the Carlton, recently. "There is no better cook, while few chefs, either in London or Paris, can equal her in originality and fertility of culinary ideas."

Her career has included successful years at some of the leading London clubs, and she is always in demand at the fashionable race meetings, such as Ascot, Newmarket, and Warwick.

"Of course, you started with the asset of a natural talent for the work, but how did you acquire your present knowledge and efficiency?" the noted woman cook was asked.

"First, I took up cooking as a business in the kitchen of the Comte de Paris," she replied. "M. Bardet was chef there, and he was a master of his art.

"I went through every branch of the business, beginning by scouring pots, skinning potatoes, and shelling peas. After that, for two years, I was cook to the Duc d'Orleans."

Much of the success of Mrs. Lewis depends upon the fact that she is her own caterer. Early every morning she goes to market to select that best fruits and vegetables obtainable. So particular is she that she has been known to inspect, carefully, fully fifty chickens before choosing one.

Mrs. Lewis is in demand to cook for social functions which the King attends. Her refined, plain cooking greatly pleases him.

Once at the Warwick race course he showed such partiality for a quail pudding that she prepared that it created quite a vogue, and the clubhouse authorities were obliged to spend $365 for quail in one day.

An indefatigable worker, Mrs. Lewis prefers to do a great deal of the kitchen work herself. She usually serves dinner for twenty or thirty guests with only two or three assistants. For a fashionable ball last winter she had only eight asistants to prepare supper for 500 persons.

During the social season she is kept busy meeting demands for her services. Sometimes she superintends three or four dinners in one evening.

Naturally she cannot do much cooking under such circumstances, but speeds from house to house in a cab, overlooking the work of her well-trained assistants.

Now and then she responds to an urgent demand from the country, and it is not unusual for her to reserve a special compartment and prepare parts of the dinner while speeding along in the train.

She has been known to travel far into the north, see that a dinner is well cooked and served, and rush back to London on a midnight train in order to attend the markets in the morning. Then she would hasten north again to officiate at some fashionable luncheon.

Mrs. Lewis always keeps competent assistants about her. In fact, her kitchen is considered a famous training school for cooks.

On an average, she receives three or four requests a day from wealthy and fashionable families to be supplied with cooks. These young women are always certain of pay ranging from $400 to $600 a year, at the outset.

"To be successful in the kitchen," she asserts, "one must have an enthusiasm for detail, a constant desire to improve and originality in the matter of experimental cooking.

"Appropriateness of garniture to a considerable extent makes the success of a dish; the artistic way in which it is served appeals to eye and appetite alike. Many persons would consider the best-cooked viand a failure without its trappings.

"Novelty in table delicacies is always demanded. The cook has at her disposal practically the same materials during certain seasons, year after year, so that new ways of treating them must be thought out.

"Very rich foods are not [illegible] popular in the best houses; the tendency is toward simple, refined dishes.

"Beef and salmon are not in the high favor they once enjoyed. They are supposed to induce an annoying gouty eczema.

"King Edward is largely responsible for the modern taste for simple dishes. He eats beef sparingly, and his chief drink is a dry champagne.

"The young men of to-day are not nearly such good gourmets as were those of a generation ago," she continued. "In those days a good dinner would start with sherry, end with port and give conscientious attention to every dish on the list.

"Now, however, the young men dine in a hurry. They are satisfied with a grilled sole, skip creations that have cost the chef much time and thought, drink champagne through the dinner, finish with a liqueur and rush off to the theater."

Cooking is an occupation that should attract more women who are obliged to earn their livelihood, Mrs. Lewis thinks.

But, she says, the girl who wishes to become a first-class cook must not be afraid of rough work in the early stages of her career, nor must she think too much of her complexion.

Mrs. Lewis Criticizes The Soup

Mrs. Rosa Lewis, $15,000 a year Cook

Mrs. Lewis and her Chief Assistant Consider a New Idea

The Most Famous Feminine Chef of England.